

To Screen Co-op Project Films

USA View About Reissue Policy

The matter of reissues, which are occupying more Canadian screen time than ever before, gets some interesting attention from Harry Sherman, "In the Spotlight" department conductor for the International Projectionist, official organ of the IATSE.

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Who Will Boss Government TV?

"To those in the film field the introduction of television means a simple but revolutionary thing: the extension of the projected image from 50 feet to 50 miles, a leap in average audience from a hundred to a hundred thousand persons," the National Film Board

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Cabinet, MP's Will Watch Preem Of RKO's 'Canada Unlimited'

A film review of the Canadian Co-operation Project will share the screen with the premiere in Ottawa of Canada Unlimited, RKO two-reeler sponsored by the Motion Picture Association of America, at the Capitol on either September 25 or October 2, both dates occurring on a Sunday.

Ottawa Journal Vs. NFB Request

"First real surprise" of the Royal Commission hearings is what the Ottawa Journal calls the National Film Board's request for corporate status on par with the CBC.

"Result of granting the corporate status sought by the Film Board brief, would be the establishment of a form of monopoly in the film business in Canada, analogous to that enjoyed by the CBC," an editorial called "Government Film Monopoly" states.

NFB brief does not suggest that but explains that it seeks to overcome "certain cumbersome administrative practices."

Ambassador Laurence A. Steinhardt of the USA will act as host and welcome the Prime Minister, his cabinet, members of Parliament and other guests, among them several MPAA executives. They will see shorts, newsclips, etc. and hear some of the radio transcriptions broadcast throughout the USA last year.

Meanwhile the Film Liaison Officer for the Department of Trade and Commerce, A. H.

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RKO Signs Rachmil

Lewis Rachmil has been signed to produce for RKO by Howard Hughes.

No Gov't Reins On 16 Mm. Drive-ins

Experimentation with 16 mm. drive-ins in Ontario has emphasized the inadequacy of the regulations of the theatre inspection branch of the provincial government. Under the present regulations the Motion Picture Censorship and Theatre Inspection

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52-Wk. Warners Sales Contest

Warner Brothers' 52-week sales drive, as set up by Ben Kalmenson, vice-president and general sales manager, at the company's recent International Sales Convention, got under way last week.

Kick-off release for the drive, (Continued on Page 2)

Columbia Will Offer 31 Next Season

Thirty-one big-budget productions will be released by Columbia Pictures in the twelve months beginning in September and an additional 22 features will also be made available, it was announced by Abe Montague, general sales manager, at the recent convention in Chicago attended by Harvey Harnick, the company's Canadian general sales manager.

The program will be rounded out with four Gene Autry starers, two action musicals and eight westerns. Five of the 31 important productions will be in color — four in Technicolor and one in Cinecolor.

(Continued on Page 4)

'You Belong To Me'

You Belong to Me, an original comedy by Robert Riskin has been acquired by Paramount for 1950 production.

Bernstein To Clevel'd, Labow Fills Post

Promotion of John Bernstein, Toronto branch manager of RKO, to the management of the company's Cleveland branch succeeding Harry H. Walders, resigned, was announced last week in Toronto. Appointed and transferred by Robert S. Mochrie, vice-president and general sales manager of RKO Radio Picture Inc., the news was made public through Leo M. Devaney, manager of the Canadian district.

Successor of Bernstein as Toronto branch manager is Jack Labow, who was a salesman in the Toronto branch. He came into the industry in September, (Continued on Page 4)

Bing Crosby's Next

Bing Crosby's next at Paramount will be Mr. Music, which will be directed by Richard Haydn.

NEWS OF THEATRE BUILDING

Six theatre construction or alteration awards totalling \$82,200 were made in Canada during July. Of these, Quebec led with two worth \$36,000; Ontario was next with two for \$17,500; Manitoba had one for \$18,700; and Alberta also had one worth \$10,000. The two contracts let in Quebec included one in Montreal for \$18,000.

Later building developments showed two theatres being opened — Nick Berge's Nix Theatre, the second in Rose Valley, Saskatchewan, and the 596-seat Air Force theatre at Ernest Harmon, Newfoundland; work getting under way on three structures — Famous Players' 1,000-seat, \$400,000 Paramount in Lethbridge, Alta.; Phil Budnoff's \$65,000 theatre, the first in Weyburn, Sask.; and G. R. Summerfeldt's house, which will be the first in Antler, Sask. One drive-in is being planned — Sunset Drive-in Theatres' 17-acre enterprise on the Edmonton Trail near Calgary. City Council approval for the sale of the land is needed.

TWO NFB PRODUCTIONS WIN AT BRUSSELS

Two National Film Board shorts, Hen Hop and Fiddle-de-Dee, were awarded diplomas of merit at the recent Brussels Film Festival. Both are animated subjects running less than five minutes and were hand-drawn by Norman McLaren.



JOHN BERNSTEIN

Former Toronto branch manager of RKO, who now heads the Cleveland branch.

WARNERS' DRIVE

(Continued from Page 1)

the initial period of which has been labeled the Warner Bros. All-Star Drive and lasts from the week of August 28 through December 31, is the James Cagney starrer, *White Heat*. Other of the company's top productions scheduled for distribution during the first section of the drive are *Task Force*, starring Gary Cooper; *Under Capricorn*, Transatlantic Pictures Production in Technicolor, starring Ingrid Bergman, Joseph Cotten and Michael Wilding; *Chain Lightning*, starring Humphrey Bogart and Eleanor Parker; *Always Leave Them Laughing*, Milton Berle's initial starring comedy for the company; *The Story of Seabiscuit*, in Technicolor, starring Shirley Temple, Barry Fitzgerald and Lon McCallister; *The Lady Takes a Sailor*, starring Jane Wyman and Dennis Morgan; and *The Inspector General*, Technicolor, starring Danny Kaye in his first vehicle under the Warner banner.

The Warner branch offices have been divided into four competitive groups for the drive, as follows:

1. Boston, Chicago, Dallas, Detroit, Los Angeles, New York, Philadelphia, Pittsburgh, San Francisco and Washington.
2. Atlanta, Buffalo, Charlotte, Cincinnati, Cleveland, Indianapolis, Milwaukee, Minneapolis, St. Louis and Toronto.
3. Albany, Denver, Kansas City, Jacksonville, New Haven, New Orleans, Oklahoma City, Salt Lake City and Seattle.
4. Calgary, Des Moines, Memphis, Montreal, Omaha, Portland, Saint John and Vancouver.

Mitchum In 'Macao'

Robert Mitchum will next star in RKO's *Macao*.

CHARGE 'MONOPOLISTIC PRACTICES'

Damages of \$25,867,000 for alleged monopolistic practices has been asked by Essaness Theatres Corporation of Chicago, nine subsidiaries and two individuals in the Federal District Court of that city. The defendants are leading distribution-exhibition companies and two individuals, Barney and John Balaban. Barney is president of Balaban & Katz and of Paramount, while John is secretary of the two companies. The Balaban interests are represented in Canada by Famous Players, which they control, and affiliates.

The suit grew out of the finding last year in the Jackson Park case in which the Court held that major producers and exhibitors were in a combine restraining the showing of pictures.

Two other companies asked damages but were not listed as plaintiffs because 50 per cent of their stock is owned by Balaban & Katz.

Last week an anti-trust ruling by a New York court against Paramount, RKO and Warners ordered over \$100,000 damages for the plaintiffs.

FILM SOCIETY ASKS GOV'T GRANT

A federal government grant to encourage greater use of cultural and educational films in Canada was requested by the National Film Society in its brief prepared for the Royal Commission on National Development in Arts, Sciences and Letters. The brief noted that in the UK a similar body, the British Film Institute, was given a federal grant whereas the Society had pioneered in this field without government aid since 1935.

The Society also said it would like to see Canada's non-governmental film service extended; the establishment of a national circulating film library; greater exchange of films through the UN; and expansion of film cataloguing and of the Society's publication, *Canadian Film News*.

Dempsey To Produce With Popkin, Stiefel

Jack Dempsey, one-time world's heavyweight boxing champion, Harry M. Popkin, formerly of Toronto, and Samuel H. Stiefel of Hollywood have joined to produce one or possibly two features a year, each with a background of a major American sport.

First, already completed and to be released this Fall by United Artists, is *The Big Wheel*, an automobile racing film starring Mickey Rooney and Thomas Mitchell. The new company will operate independently and will not conflict with the other production programs of Popkin and Stiefel.

Siodmak To Direct

Robert Siodmak will direct *U-I's Deported*.

RKO Returning To Musical Field

RKO returns to the field of big-scale musicals with the announcement that it has purchased *Two Tickets to Broadway*, an original story by Sammy Cahn, for production in Technicolor by Alex. Gottlieb. A top-flight cast will be brought together for a picture on a scale such as embellished the famed Astaire-Rogers musicals with which RKO made movie history a few years back.

Para Film Renamed

Fancy Pants is the new title for the Bob Hope-Lucille Ball starrer at Paramount known as *Where Men Are Men* while shooting.

Murder Case Rights

Screen rights to *The Kenneth Long Murder Case* has been acquired by Warners. Story deals with the actual trial and acquittal of a soldier charged with murdering his wife a year or two ago.

Release Titles Set For Columbia Films

Columbia has set final titles for two feature productions. The Cinecolor Western starring Randolph Scott, which was produced as *Lawless*, will reach the screen as *The Nevadan* and the drama, formerly identified as *The Tougher They Come*, has been re-titled *Cargo to Capetown*. Broderick Crawford, John Ireland and Ellen Drew have the lead roles.

\$7,500 In Prizes For Fox 'Fullback'

One hundred and thirty-four prizes, totalling \$7,500, will go to the winners of an All-American Premiere Contest in connection with the forthcoming feature production, *Father Was a Fullback*, it has been announced by 20th Century-Fox.

The prizes, in the form of bonds ranging from \$500 down to \$25, will be awarded on the basis of all-around showmanship in behalf of an engagement of the picture, which stars Fred MacMurray and Maureen O'Hara.

Any manager and/or advertising manager of a USA or Canadian theatre, who opens *Father Was a Fullback* during the period of October 1st-December 4th, 1949, inclusive, is eligible to compete.

Winners will be chosen by a judging committee, to consist of leading industry executives in both the exhibition and distribution fields. The committee will make its awards on the basis of the best and most productive advertising, exploitation and publicity campaigns for the picture.

To enter the contest, managers or advertising managers must submit a written summary of the advertising, exploitation and publicity campaign they stage for their engagement of the film, documented with newspaper tear sheets, photos and any other specimens.

Their summary may be in any form, whether letter, memo, scrapbook, folder, etc., and may be of any length or dimension, although elaborateness of presentation will have no bearing on the decision of the judges.

Judges will give consideration to the nature of the run, the class of house, its location and business produced, in order to permit equal competition between small town theatres, neighborhood houses and downtown deluxe theatres.

In addition to an outline of the campaign activities themselves, the summary in all instances must include the following specific information:

- A. size of theatre (seats).
- B. population and type of community.
- C. run given *Father Was a Fullback*.
- D. percentage of normal business.
- E. receipts for engagement (optional.)

When completed the summary is to be sent by first class mail to "Father Was a Fullback Committee," All-American Premiere Contest, 20th Century-Fox Film Corp., 444 W. 56th St., New York, (Continued on Page 8)

FOR SALE

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TWO—Top, Two Lower Magazines (Simplex).

TWO—Strong Lamps, 10/1/4 Mirrors. ONE—5 H.P. 550 Volt Lincoln Generator, Ballast Rheostats, Amps & Volt Meters, Also Panel & Field Rheostat.

TWO—5 1/4 E. F. Snap Light Lenses and Adapters.

TWO—5" E. F. Snap Light Lenses and Adapters.

Apply to
ROYAL THEATRE
WINDSOR, ONTARIO.

REISSUE POLICY

(Continued from Page 1)

The Sherman report, of course, deals only with the USA. Or does it? The article, called "Recession vs. Reissues," reads:

"The never-ending gab in the trade and lay press and over the air about the 'recession' which has hit the motion picture business, particularly the theatre field; the sad tale of a friend of ours who until recently was an inveterate moviegoer, and a couple of incidents dredged up from our own memory dovetails nicely to point up one of the most asinine practices of the great minds (in a cunning, perfidious sort of way) which direct the affairs of this industry of ours.

"Our friend's story, related in burning words, recounts his experiences which goaded him into keeping tabs over a period of eight weeks on a theatre in his neighborhood catering to middle-class patronage—a theatre seating about 700 which incidentally, is nicely appointed throughout, spotlessly clean, comfortably seated, courteously staffed and air-conditioned.

"Over an eight-weeks period during June and July, reports our friend, this theatre gave over 24 of its playdates to reissues of varying vintages extending from 1935 to several years ago! This without a word of explanation in their trailers, printed programs or lobby displays—and naturally, at the regular 60c admission charged for current, although third-run, offerings.

"The theatre management did make a publicity fuss when it re-seated the balcony, dubbed it a luge and upped the price therefore a dime to 70c.

"Nor is this the whole story. Sound reproduction is very poor in most reissues because of the shrinkage of the negative. So bad is this shrinkage in some cases that picture frames in positive prints fail to fill the projector aperture, resulting in light streaks at the screen borders!

"As of August 1, Columbia Pictures Corp. placed into general release no less than 43 reissues. Multiply this figure, for a seven-month period, by only the Big 5 distributors, and draw your own conclusions. Nor is this condition confined to the New York Area: there were 18 reissues in the Chicago area during one month, July!

"Maybe this isn't the most important reason why the movie theatre is losing its regular customers, but to our mind it represents 42%—the reissue percentage—of the reason.

"P.S.—Our friend is no longer a regular moviegoer, and, possibly, neither are the numerous people who have heard him blast the industry."

Co-op Project Show

(Continued from Page 1)

Newman, has issued privately his quarterly report of the Canadian Co-operation Project. This was initiated 18 months ago at the suggestion of the MPAA as an alternative to the freezing of USA remittances to aid our dollar position. The idea was to make Americans Canada-conscious through their screens, thus increasing the amount of Yankee tourist dollars in this country. It was to have been reviewed the first year to judge its success. Success has been implied but no official government report has been made public about such a review. However, its renewal indicates that Ottawa is satisfied.

The report lists various activities and concludes with, as "Tangible Results," the information that "Up to the end of May there were 210,838 enquiries from potential vacationists, an increase of 46,745 or 28.5 per cent over the corresponding period for 1949, and the flow of incoming mail showed no sign of abating." No other forms of advertising are referred to as playing a part in "the very favourable situation of tourism" in Canada today.

Ten shorts with Canadian subjects were released in the first six months of 1949 by USA companies, the report states, while six are ready and four under consideration. Newsreel clips were appearing at about the same rate as in 1948, when 111 were inserted.

Under "Scripts Completed—Production Set" it is learned that:

Shooting is almost completed on UA's Mrs. Mike and that the

script was drastically revised to conform to the wishes of the Film Liaison Officer. (None of it was shot in Canada.)

Three RCMP stories are planned. Fox will begin shooting on one near Regina in the late fall, Max King's Scarlet and Gold will get under way in Ottawa in September, and Bryan Foy will begin working in the late fall on The Marko Case as his first film for Warner Brothers.

Nat Holt is due to start on The Cariboo Trail, Hitchcock will direct I Confess with some Quebec sequences in it about 1950, while Canadian locations have been photographed for Shadow of Time.

Features under discussion are Paramount's The Canadian, an RCMP story by Republic, an untitled film by Quebec Productions for Monogram, Goldwyn's Earth and High Heaven, Wanger's Quebec, US Pictures' RCMP story for WB release, and a British Columbia story by Howard Swartz, an Independent.

Such outstanding Canadian books as To Effect an Arrest, Red River Shadows, The Town Below, Reindeer Trek, Two Solitudes and Thirty Acres were submitted to various producers as possible sources of films.

Jan Clayton Back In 'The Wolf Hunters'

Jan Clayton, retired from the screen since 1945, returns for a starring role with Kirby Grant in the Lindsley Parsons Monogram production, The Wolf Hunters.

Miss Clayton starred on Broadway in Carousel and a revival of Show Boat and retired when she married Robert Lerner, Los Angeles attorney. Her last picture, This Man's Navy, was made by MGM in 1945.

Columbia Sets Leads For 'Count Three'

Glenn Ford and Barbara Hale have been named by Columbia for the starring roles in Count Three and Pray, a story of war-time pilots who find little demand for their services on their return to civilian life.

Roland Kibbee is writing the screenplay and will act as associate producer to Buddy Adler, with S. Sylvan Simon supervising.

16 MM. DRIVE-INS

(Continued from Page 1)

branch is helpless to control small-gauge drive-ins.

Such a drive-in, using natural grades for sight lines, was in operation recently near Kincardine, while an effort to establish another several miles from Fort Erie was stopped by inability to obtain film, since that community has a standard theatre.

The theatre inspection branch, which is headed by O. J. Silverthorne and administered by Dan McPhee, exercises control over 35 mm. drive-ins, which are required to meet certain safety standards, provide satisfactory sanitary accommodations and pay a license fee of 50 cents per car annually.

All that is required of the 16 mm. operator is that he pay \$10 per projector and he is then free to use it in any way he pleases. There are from 125 to 150 such licenses held in Ontario today and these service several hundred communities with film shows.

The Ontario branch admits that its regulations cannot cope with such matters as 16 mm. drive-ins and are outmoded.

Another advantage of the 16 mm. drive-in operator is that he pays no fees to Capac, since that has been done by the distributor.

The Kincardine drive-in was serviced by General Films with films from Independents. Another 16 mm. drive-in, located in Nova Scotia vacation country, is used to entertain holidayers and plays tourist and booster films. Several years ago Bob Mummery tried a 16 mm. drive-in near Chatham but it didn't last long. The public didn't care for one-speaker drive-ins and poor projection.

Fox Branch Heads Lead Sales Drive

Branch managers of all 20th Century-Fox exchanges in Canada and the USA have been named captains in the Branch Managers' Testimonial Drive, now under way. The drive is a tribute to managers resulting from the company's sales policy stressing complete field autonomy and local level dealing.

Canadian drive leaders include Alan W. Laubenstein, Vancouver; Jack Gow, Calgary; A. Smith, Winnipeg; Charles J. Lynch, Toronto; James Pearson, Montreal; and Thomas M. Corbett, Saint John.

Film Weekly

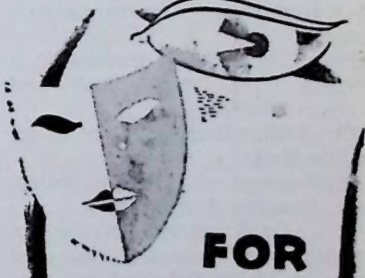
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**FOR
THEATRE
REQUIRE-
MENTS**

**CONTRACT
SALES OFFICE**

EATON'S

COLUMBIA LIST

(Continued from Page 1)

Following are the films which will be distributed by Columbia during the coming year:

Jolson Sings Again, the rest of The Jolson Story in Technicolor, starring Larry Parks and Barbara Hale.

All the King's Men, with Broderick Crawford, John Ireland, Joanne Dru and John Derek in top roles.

Reminiscences of a Cowboy, Frank Harris' famous story brought to the screen with Montgomery Clift and Walter Huston in the starring roles. John Huston will direct and S. P. Eagle produce.

Born Yesterday, a screen adaptation of the hilarious Broadway hit.

Tokyo Joe, starring Humphrey Bogart.

In a Lonely Place, a second Humphrey Bogart starrer.

Tell It to the Judge, a comedy starring Rosalind Russell and Robert Cummings.

A Woman of Distinction, with Ray Milland and Rosalind Russell.

No Sad Songs for Me, a drama starring Margaret Sullavan.

The Outer Edges, a drama based on the novel by Charles Jackson, author of "The Lost Week-end."

City Girl, with Margaret O'Brien starring.

Prowl Car, a documentary-style drama of the adventures of two policemen in a radio car. William Holden will star.

The Brave Bulls, film version of Tom Lea's powerful novel.

The Petty Girl, Technicolor story of the beautiful girl created by artist George Petty. Joan Caulfield and Robert Cummings will star.

The Good Humor Man, Jack Carson starring in an uproarious comedy.

Miss Grant Takes Richmond, a comedy with Lucille Ball and William Holden.

The Fuller Brush Girl, starring Lucille Ball.

Confessions of a Diaper Salesman, starring Lucille Ball.

And Baby Makes Three, a comedy with Robert Young and Barbara Hale. Robert Lord was the producer and Henry Levin directed.

The Reckless Moment, a drama starring James Mason and Joan Bennett, which Walter Wanger produced.

Cargo to Capetown, dramatic story with a cast headed by Broderick Crawford, John Ireland and Ellen Drew.

Rogues of Sherwood Forest, John Derek, Diana Lynn, Gig Young and George Macready in a Technicolor swashbuckler reminiscent of the highly successful production, Bandit of Sherwood Forest.

A Mother for May, romantic



20TH CENTURY THEATRES' MISS SUDBURY WELCOMED
Miss Pierrette Scanlon, usherette at the Regent Theatre, Sudbury, represented that city in the recent Miss Canada contest. While in Toronto she visited the Head Office of the company and is here shown with (from left to right) Raoul Auerbach, Harry Mandell, Myer Axler, Nat Taylor and Barney Fox. She entered the Sudbury contest as "Miss Regent."

comedy starring William Holden and Gail Russell.

The Nevadan, Cinecolor super-western starring Randolph Scott.

The Palomino, Technicolor outdoor saga which has Jerome Courtland, Beverly Tyler and Joseph Calleia in the top roles.

Sante Fe, a second Randolph Scott super-western.

Dick Turpin's Ride, Louis Hayward starred in a swashbuckling drama.

The Fat Man, starring Sydney Greenstreet in the screen adventures of the famed radio character created by Dashiell Hammett.

Kill the Umpire, William Bendix in a comedy on America's national game.

Fortunes of Captain Blood, Louis Hayward starred in the film version of the Rafael Sabatini novel.

The Traveling Saleswoman, comedy starring Joan Davis in the title role, with Andy Devine and Adele Jergens in top featured spots.

Holiday in Havana, comedy with music starring Desi Arnaz and Mary Hatcher.

David Harding, Counter Spy, screen adventures of one of radio's most popular characters.

Las Vegas, drama dealing with America's present day gambling citadel.

Chinatown at Midnight, drama with Hurd Hatfield and Joan Willes in the lead roles.

Captive Girl and Mark of the Gorilla will be two more in the popular Jungle Jim series starring Johnny Weissmuller.

He's a Cock-eyed Wonder, the story of a Milquetoast character. Leavenworth, drama about one of America's best known prisons.

Beauty on Parade, a story of America's bathing beauty contest winners.

Customs Agent, a drama dealing with one of the most important divisions of the USA Treasury Department.

Tyrant of the Sea, drama of the British Navy during the days

of the Napoleonic Wars. Ron Randell, Valentine Perkins and Rhys Williams head the cast.

Prison Warden, a story of prison life, starring Warner Baxter with Anna Lee.

Military Academy, with that 10th Avenue Gang, comedy of military academy life with the screen's favorite tough guys.

Rusty's Birthday, another in the popular series about a boy and his dog. Ten Donaldson, John Littel, Ann Doran and Jimmy Hunt head the cast.

Barbary Pirate, drama dealing with one of the most exciting periods in American history. Donald Woods, Trudy Marshall, Lenore Aubert and Stefan Schnabel head the cast.

Girl's School, drama set against the background of an exclusive young ladies' academy.

Mary Ryan, Detective, drama dealing with the adventures of a New York policewoman. Marsha Hunt is starred with John Littel, June Vincent and Harry Shannon.

In the Isle of Samoa, drama of adventure in the South Seas.

Bodyhold, drama of the wrestling racket, with Willard Parker, Lola Albright, Hillary Brooke, Roy Roberts and Allen Jenkins heading the cast.

There will also be three more of the Blondie series — Blondie Hits the Jackpot, Beware of Blondie and Blondie's Hero. Penny Singleton and Arthur Lake will once again have the top roles in these stories concerning America's favorite family.

America's favorite cowboy, Gene Autry, will be represented on the program with four features in which he and his famous horse, Champion, star.

There will also be two action musicals starring Eddy Arnold, the Number One hillbilly radio and recording artist.

Rounding out the program will be eight more of the popular action westerns in which Charles Starrett and Smiley Burnett will have starring roles.

BERNSTEIN, LABOW

(Continued from Page 1)

1947, when he joined RKO's Winnipeg branch, and was transferred to the Toronto branch in March, 1948.

The change resulted in other switches, Labow's place on the Toronto sales staff has been filled by Arthur Lee-White, who returned to that branch after a year in Montreal for the company. R. W. (Bill) Smith of the Toronto branch has added sales supervision in addition to his present tasks of office manager and booking supervisor.

Taking Lee-White's place on the Montreal sales staff is John Bastien, branch booker for the past two years. Bastien's spot is being filled by "Dell" Buckley, formerly his assistant, whose successor is Jack Cook, promoted from assistant shipper.

Bernstein, the new Cleveland manager, joined RKO in December, 1937, as a contract clerk in head office and later joined the accounting department. In 1942 he was moved to the Toronto branch, where he rose to head booker before switching to the sales department, of which he was named head in December, 1946. He is 31 years old and is married to Mary Simmons, international operatic and radio personality. They have one child.

RKO apparently believes that the Canadian-USA border is a two-way street. In 1946 Hatton Taylor was transferred from Montreal to the management of Detroit branch.

When Mark Plottel resigned in 1946 as Toronto branch manager to join Empire-Universal, he was succeeded by Joe McPherson, who soon resigned to return to Winnipeg as Monogram branch manager. After a period of vacancy Bernstein was appointed.

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Observanda

What's in a Name?

A popular argument of another day had to do with the use of the term "American," now used almost exclusively to describe things to do with the USA. Even now an occasional writer of a "Letter to the Editor" demands that our neighbors call themselves Usonian, or some such title, rather than Americans. Canadians are Americans too, they point out.

Just how the folks felt about it in an earlier day is indicated by the following editorial in the Toronto Evening Telegram of February 15th, 1886:

"The people of the United States are the only people on the face of the earth who have no distinctive name. They call themselves Americans, and Americans no doubt they are. But so are the rest of us . . .

"On what grounds do our neighbors monopolize the name of Americans? They have never taken out a patent to the title and they cannot show that they were the first to use it. When Canadians go to the Old Country they are looked upon as Americans, and when people in the old land speak of emigrating to this side of the water they always say they are going to America.

"Why do not our neighbors across the lakes select some distinctive name by which to be known to the world? They might call themselves United Statesmen only that it would seem odd for every man to be paraded as a statesman, especially when he might make his living by selling fish or baking beans for the Bostonians.

"Canada has no ground for complaint, as her people are satisfied with their name, but it would simplify matters if the people of the adjoining republic chose a more distinctive title than that of Americans. Why not Columbians, after Christopher Columbus?"

* * *

Typodermic Injections

Observation: Two negatives don't make a positive—not even for Wasserman . . . I always spill too much HP sauce, don't you? . . . The boss caught his bartender pocketing money for a drink he had served. "That was funny," explained the bartender. "The customer tipped me 65 cents but forgot to pay for his drink" . . . Chinese proverb: "The palest ink is better than the most retentive memory."

Thanks to Martin White for calling my attention to a joke reported by Rabbi Slonim in a Toronto Daily Star story from Israel. A man is discovered eating a steak in a restaurant and is asked how he can afford it at today's high prices. "My boss made a mistake," he replies, "and gave me my income tax instead of my salary."

Canada's Ray Massey comes in for some kidding in this bit from Leonard Lyons' column in the NY Post:

"Many people who saw Philip Merivale, the British actor, often mistook him for Boris Karloff. Strangers frequently would stop him to ask if he is Karloff. And when Merivale and Karloff finally met, they agreed that there was some resemblance, but that it was slight . . . In a Pullman diner, where Merivale sat alone, another passenger asked if he minded his taking the other chair. 'Not at all,' said Merivale . . . 'Oh, by the way,' said the stranger, 'I know your face. I've seen it many times. And your name — it's on the tip of my tongue. I have it. You're Raymond Massey' . . . 'I am NOT,' Merivale indignantly replied. 'I'm Boris Karloff.'"

Lorne Green's Academy of Theatre Arts will offer lectures in Theatrical Intelligence by Nat Cohen, CBC critic, Lotta Dempsey reports . . . The biz done by the Fox double bill, Guadalcanal Diary and The Purple Heart, at the Downtown was close to phenomenal . . . The funniest screwball comedy since It Happened One Night is what one booker called Fox' I Was a Male War Bride, with Cary Grant and Ann Sheridan . . . NY Times review of Jolson Sings Again says it's twice as good as The Jolson Story . . . Al Perkins, a bright and energetic guy if ever there was one, has been promoted from Burlington to manage both National houses in Midland.

... and Selected Shorts

See where Rossellini tiffed with RKO over the Bergman film and refuses to send in the final footage. Reminds me of the story about the patron who found himself alone in the theatre and asked the manager for a refund. "I can't give you back your 50 cents," the manager replied, "but I'll tell you what I'll do—I'll give you the print."

When the funnybone ain't funny: When there's rheumatism in it . . . "Hail the drive-in movie," says the Saskatoon Star Phoenix. "It affords a safe occasion to sit behind the wheel and not think" . . . The word "quay" is pronounced like "key." Following this lead, wouldn't it be right to call a dog which retrieves quail a keelhauler? English As She Is Spoke is a cinch compared with English As She Is Pronounced.

A professional ballplayer from the sticks was watching his first horse race. The nag he had been talked into betting was in a furious neck-and-neck race toward the finish line and the ballplayer was terrifically excited. "Slide, you bonehead," he shouted, "slide!"

The Ottawa Citizen asked theatre managers about that charge-account idea from the King Bros. and one answered: "After you've seen the picture you've had it. I wouldn't care to have a patron step up to me at the end of the month and tell me he didn't like the picture and so would not pay for it." If you ask me, the patron could often charge fraud and misrepresentation and quote the trailer to prove his case.

In reading "The Rise of Toronto" by D. C. Masters I learned that Toronto, now sailing along on a tidal wave of booze, had 72 taverns and grocery store liquor sales in 1836 for a population of 9,652. The City of Churches is becoming the City of Cocktail Lounges, so many are there — which, as someone remarked, is going from Gooderham to Worts. In 1850 Gooderham and Worts, leading distillers then as now, were the principal supporters of Trinity Anglican Church. They were brothers-in-law.

It's nice to see nice things happening to nice people and so congrats to Jack Bernstein and Jack Labow. And to RKO for making recognition for good work work both ways across the border. The company did that with Hatton Taylor when it promoted him from Montreal to Detroit. They're a smart crew, those RKO lads.

Among the best shows in town: Simpson's windows on "Echoes of the Jazz Age." Wish I had kept my patent leather shoes, bell-cuff trousers, flare-hipped coat, shoelace tie and flat hat. I still remember some of the You-Tell-Em's and the sharp answers to the then-favorite question, "How d'ya get that way?" I'd go out and grab me a flapper to Charleston with. Backward, O backward, Time in thy flight; Make me a sharpie again just for tonight—instead of a Square. Come to think of it, we must have looked just as outlandish as the zoot-suiters of now. But we never behaved as badly as they do.

What makes bingo legal at the Ex and illegal anywhere else in Toronto? . . . Most fascinating competition at the Ex is gratis but hidden at the end of miles of buildings — the Table Tennis championships . . . Heard the other day that 893 Canadian Indie exhibs are responsible for only 18 per cent of film revenue.

Overheard: "He always has a gag on the tip of his tongue—instead of across his mouth" . . . Hateful phrase: "Free list suspended for this engagement only" . . . I like Jimmy Cameron's story about the bride who wailed: "My hubby's out shooting craps and I don't even know how to cook them!" . . . A film fellow visiting China sent back a postcard with just these words: "It ain't so."

Ed Small Shooting Valentino Biog

Climaxing 11 years of research and preparation, an industry record, Edward Small, producer, has finally started cameras rolling on the life of Rudolph Valentino, titled *Valentino as I Knew Him*. The film being made under the personal supervision of the producer, deals with the life, romance and adventures of the now legendary "Great Lover" of the screen.

Formidable statistics surround the preliminary production. Highlights include:

Research began on October 12, 1938, closely followed by Small's acquisition of S. George Ullman's story, "Valentino as I Knew Him." Eighteen screenplays were prepared and discarded, culminating in the acceptance of a treatment by George Oppenheimer.

Major hurdle, from the inception, was the casting of the title role. To find an actor with both the physical and temperamental attributes necessary to satisfy the millions who had made Valentino an international legend involved a search that encompassed half the globe. Over 13,000 photographs were analyzed, almost 1,800 personal interviews were granted by Small's international representatives and some 500 screen tests were made in the USA and foreign countries.

In May, 1947, Small found his "Valentino." Placed under a seven-year contract, 29-year-old war veteran Tony Dexter has undergone eight hours a day training for more than two years. Besides dancing and language lessons, he has seen every Valentino picture ever made, with many sequences slowed down for minute absorption of Valentino's every mannerism. Friends and close associates of the late star have been with Dexter at various times to add to his fund of knowledge.

Most feared groups to placate will be the 1,007 Valentino Fan Clubs still extant all over the world.

Broadway Star Set For Initial Film

Stanley Kramer Productions has signed Marlon Brando, star of the Broadway hit, *Streetcar Named Desire*, for the leading role in the forthcoming picture, *The Men*. Brando who has been sought by every leading company, signed with Kramer in Hollywood for his first picture by telephone from Paris.

Brando will arrive late in September to start rehearsals under Fred Zinnemann, who will direct the film, which is being written by Carl Foreman.

— Short Throws —

Loudest silence in connection with the Royal Commission is that of the moribund Film Producers Association of Canada, which hasn't met in a year. All it seems to have accomplished was to establish a sales tax rate on Canadian production. Paul L'Anglais, the FPA's theatre spokesman and head of production for Quebec Productions, met with government representatives and an eight per cent tax on five per cent of the cost of theatrical productions was agreed on. Why five per cent of the cost? Because Canada is considered to be a five per cent territory, although it runs as high as eight per cent for a certain big company, according to guessers.

Leon Chafir of 17 Queen Anne Street, London, W. 1, is buying films for his own account and accounts of European clients. He wants names and prices of films you might want to distribute through him.

Thousands of persons have been watching outdoor movies on Sunday evenings at Elkwater, a resort 38 miles from Medicine Hat. The NFB provides the projector and films.

Television "has been a boon to the film industry. Films are to television as recordings are to radio," Graeme Fraser, Crawley Films' sales chief told the Ottawa Kiwanis last week. The film business is the most interesting in Canada, he said.

Death of H. G. D. West, managing director of JARO's Cinema-Television, as a result of a fall while mountain climbing brought much regret hereabouts. He visited Canada several years ago and made good friends.

Time Mag gave Paramount's DeMille spectacle, *Samson and Delilah*, what Max Youngstein quite rightly called "one of the most unusual breaks on an advertising and publicity campaign that you've ever seen." It won't be released until 1950 but the film will have the public all hopped up, what with continual hypos from Paramount.

Renaissance is about ready to release *Le Gros Bill* and Quebec Productions has finished *Le Cure De Village* as well as the English - subtitle version of *Un Homme Et Son Peche*. The last-mentioned will have a sequel, *La Rue Principale*.

Carlton, Toronto, B & F house managed by Art Grover, turned in \$900 to the Alfred Layng

Fund. Money goes to the widow of the former RCAF man who was killed pursuing a holdup man.

Bing Crosby will turn the sod for the Canadian Legion Jasper Memorial Hall in Jasper, Alberta, it is reported.

Pyrce Brothers turned over the Devonian Theatre opening receipts to the swimming pool fund of Devon and district, Alberta. All across the country exhibitors, with the co-operation of distributors, help local causes in that way.

Pincher Creek, Alberta, put on quite a show for the preem of a 12-minute RKO short, *Roughriders Day*. They brought the Old West back to life with an Indian ambush, a parade and dancing in the streets. They ambushed Art Elliot, Calgary RKO manager, who was made Chief Running Wolf by the Peigan Indians. Their reservation was the scene of the shooting during roundup time. Footprints of championship cowboys went into wet cement.

Mark Robson, Montreal-born director of *Champion*, was awarded the quarterly honor for direction by the Screen Directors Guild.

France Film will distribute all Renaissance productions and has taken over the theatre site of Renaissance Cinema Company at St. Catharine and St. Elizabeth. The last-named company has dropped out of exhibition and surrendered its charter. The battle between J. A. DeSeve, formerly head of Renaissance and now head of France Film, and his earlier associates seems over.

Story Head in NY Times report: "Films at Moral Low, Says Decency Legion."

N. Peter Rathvon, former president of RKO, will supervise the use of substantial new capital for the primary financing of independent motion pictures for Eagle Lion (Hollywood) release.

Bernard Kranze, general sales manager of Film Classics, was in Toronto and called on Nat Taylor, Ben Geldsaler, Dave Griesdorf, Ben Okun and others. Izzy Allen, whose Astral Films has Film Classics' Canadian franchise, gave a cocktail party at the Variety Club in honor of Kranze.

He is justifiably proud of *Not Wanted and Lost Boundaries*, which got a \$40,000 week in Detroit, and says that Guilty By-stander, with Z. Scott, Donlevey,

Canada Supplies Newsreel Clips

Newsreel stories are supplied to some six newsreels companies which individually edit and incorporate them into newsreels, distributing them to theatres in Canada, the United States, England and other countries, stated the National Film Board brief to the Royal Commission.

As an example of the coverage obtained in newsreels during the year 1948-49, a total of 42 stories were photographed across Canada. Of these 28 stories appeared in 103 issues of newsreels; 61 in Canada, 19 in the United States, 13 in the United Kingdom and ten in South America. In addition they appeared in one UK and ten USA television network programs. The remaining 14 stories were held for subsequent release.

Six still-picture stories were released to the Canadian and American press, simultaneously with distribution of newsreel stories on the same subject. News clippings show a combined circulation on each of these stills stories of from three to five million readers.

Newsreel footage is also edited into a cine-magazine for monthly release to NFB rural circuits and to film libraries. The newsreel activity has a second and an important aspect, namely that it provides a film storehouse with important documentation of present-day developments in Canada, which can profitably be drawn upon in the making of many of the Board's shorter films.

Among the subjects used one way or another were Atomic research at Chalk River, Canadian trade mission in South Africa and Canada at the UN Council.

The newsreel audience can be estimated from figures compiled by the Motion Picture Association of America. It totals 60 millions in Canada, and 320 millions in the United States. To this latter figure may be added an estimated gross audience of 50 millions for television.

Faye Emerson and Mary Boland, will also line them up. *Pirates of Capri*, with Louis Hayward and Binnie Barnes, is another film he has great hopes for. It was made in Capri.

BETTE DAVIS leaving WB after 18 years for free-lancing.

Walter Helm of Stratford, who has been with Premier Operating for 23 years, has resigned to follow other pursuits. Walter is a great guy and his leaving the business on September 30 will cause much regret.

Mighty Joe Young

with Terry Moore, Ben Johnson, Robert Armstrong, Frank McHugh.

RKO 94 Mins.
INGENIOUS AND UNUSUAL FARE. WILL SET UP THE AUDIENCE FOR FINE END RESULT. NO DULL MOMENTS. COOPER-FORD-SCHOEDSACK CONTRIBUTE A SOLID NUMBER FOR GENERAL AUDIENCE.

Once before when the talents of Merian C. Cooper and Ernest B. Schoedsack conspired along primate lines an event that may claim Rockefeller Centre as a memorial took place. That was King Kong.

This time Cooper, Schoedsack and John Ford are out to wow the audience with thrills, spectacle, mechanical contrivances and the most alert utilization of the technical brains in Hollywood can whip up for audience impact. Not only do they offer in Mighty Joe Young stuff to wonder about, they blend in a high old lot of the famous Iowan crop for laughs and whoopdeedoo melodramatics. The jungle comes to Hollywood, to a nightclub, no less.

On a simple plot framework a spectacularly filmed collection of slickly composed and ingeniously contrived sequences are mounted to bedazzle and pleasantly confound the spectator. Once "Joe Young" gets to Hollywood the display is in high gear. The buildup of momentum is managed serio-comically, then with pyrotechnics.

Robert Armstrong goes to Africa with cowboys, collects himself a show and returns with Terry Moore and "Joe Young." The "Golden Safari" is a click joint, the show is out of this world. But after a while the call of Africa becomes stronger, Miss Moore and "Joe" want to go back. They are stalled by Armstrong until some would-be smart cookie gets the beast plastered for a lark and he wrecks the place after escaping from his cage.

Called a menace by the police, "Joe" and Miss Moore are eluding the cops and come upon a burning orphanage. "Joe" proves himself a hero and the police forget the charges. Miss Moore, Ben Johnson and "Joe" go home.

CAST: Terry Moore, Ben Johnson, Robert Armstrong, Joseph Young, Frank McHugh, Douglas Fowley, Denis Green.

CREDITS: An Arko Production; Presented by John Ford, Merian C. Cooper; Director, Ernest B. Schoedsack; Screenplay, Ruth Rose.

DIRECTION: Smart. PHOTOGRAPHY: Excellent.

Lost Boundaries

with Beatrice Pearson, Mel Ferrer, Richard Hylton, Canada Lee

Astral Films

99 Mins.

DE ROCHEMONT HAS PRODUCED A SINCERE, SKILFUL AND MOVING TRUE STORY OF GREAT MERIT. FILM STANDS TO GARNER THE RESPECTFUL ATTENTION OF A WIDE AUDIENCE. SPLENDID CONTRIBUTION TO THE INCREASING NUMBER OF IMPORTANT FILMS THAT ADD TO THE SERIOUS STATURE OF THE MEDIUM.

Deriving from "the raw materials of contemporary life," Lost Boundaries is another splendid contribution to the small but steadily increasing number of films of recent date that answer critics from all sides and gives the film medium a new, important stature.

Fashioned brilliantly in the style that has made Louis de Rochemont's name a byword in the field of factual films, the translation into powerful dramatic terms of the true life story by W. L. White, which appeared in The Reader's Digest, is a profoundly stirring document. It renders a powerful, moving plea for racial tolerance and emerges on a note of triumph.

There is no slack maudlin handling. It is realistic all the way, told sharply, to the point and with frequent notes of indictment. The story is presented simply, straight, the way it happened in Keenham, New Hampshire, where the characters involved still live today and carry on their manner of living before it was learned that they had Negro blood and passed for whites.

This "passing" as it is called is the process by which Negroes fit into the pattern of white living when circumstances and prejudices force them to do so in order to carry forward their professions, in this case medicine.

De Rochemont's production never rings with a false note. He has assembled talented players the majority of whom are unknown but make up for their anonymity by sincere, convincing performances.

The story, as it actually happened, concerns Dr. Scott Carter, a Negro who can pass for white. He graduates medical school, marries and goes South to take up an internship in Georgia where he is told on his arrival that only Southern applicants will be accepted. Carter is from New England. His wife's people advise Carter to pass himself as white and when he receives a bid from a Maine hospital he accepts without revealing his race.

Carter is a good doctor. He saves the life of another doctor and is offered a practice in New Hampshire. He accepts after his own child is born and goes to Keenham where soon his work and application to his medical duty brings him great respect and for 20 years he lives there with not one the wiser about his true race.

When the war comes he has a grown son and daughter who are not aware of their parents' racial strain, who themselves are accepted as whites. Carter decides to join the Navy, files for a commission, is accepted. His son also enlists. Naval intelligence on investigating uncovers that Carter is a member of a Negro fraternity. His commission is cancelled. His son is told the truth. The town learns the Carters' secret at the same time.

The son runs off to New York's Harlem to try and find out how Negroes live and becomes involved in a gangfight which leads to his arrest and ultimate enlightenment by Canada Lee. He returns home to New Hampshire after a school friend obtains his release.

There is a family reunion which goes on to greater happiness when the Carters attend church the next Sunday and are made to know that the New Hampshire town has accepted them, regardless of their color, and gives them to understand the color of a man's skin is no reflection on his ability, honesty and practice of the humanities.

CAST: Beatrice Pearson, Mel Ferrer, Richard Hylton, Susan Douglas, Canada Lee, Rev. Robert H. Dunn, Grace Coppin, Carleton Carpenter, Seth Arnold, Wendell Holmes.

CREDITS: An RD-DR Production; Producer Louis de Rochemont; Director, Alfred L. Werker; Screen adaptation, Charles A. Palmer; Screenplay, Virginia Shaler, Eugene Ling; Musical score, Louis Applebaum; Music direction, Jack Schindlin; Photography, William J. Miller.

DIRECTION: Skilful.

PHOTOGRAPHY: Fine.

'Dead On Arrival'

Pamela Britton will have the feminine lead opposite Edmond O'Brien in Harry Popkin's Dead on Arrival, which United Artists will release.

WB's 'Storm Center'

Lauren Bacall will star in Warners' Storm Center, following completion of her role opposite Kirk Douglas in Young Man With a Horn.

Black Magic

with Orson Welles, Nancy Guild, Akim Tamiroff, Margot Grahame.

UA

105 Mins.

TRAILBLAZING PRODUCTION ABROAD, THIS EDDIE SMALL OFFERING IS A TAUT, MELODRAMATIC HISTORICAL STORY OF WILD INTRIGUE. SKILLFULLY PUT TOGETHER, IT IS FLAMBOYANT, EXCITING, NEVER LETS GO OF THE IMAGINATION OR ATTENTION.

A trailblazer in the trend to produce films abroad that are aimed primarily for the domestic American market, Black Magic is taut, moves at a diverting pace, sets up many melodramatic situations to securely hold the attention and in the matter of plot imaginatively projects as an important script factor a revealing display of the uses and misuses of hypnosis.

In the section of the Alexandre Dumas work which deals with the life and times of one Joseph Balsamo, who later became known as Count Cagliostro, the film writers have concocted a narrative aimed at capturing the audience's engrossed attention in the powers developed by the famous charlatan.

Developing its morbid fascination at the outset, the story in short order brings Welles, playing Balsamo-Cagliostro, from boyhood to the full realization of the powers of his eyes. An early tragedy is touched — the execution of his parents, gypsies — by a French governor who convicted them of witchcraft. Forced to witness their hanging, he is saved from torture by Tamiroff.

Later, as a man, Welles tours in a carnival show and his powers are indicated. They ultimately bring him to the attention of Dr. Mesmer. Mesmer reveals to Welles the curative powers of hypnotism. But Welles runs off and decides to use hypnotism as a means of later revenge for the man who killed his parents and an intrigue that fairly rocks the court of Marie Antoinette. It is a route of devilish ambition and ruthless purpose that Welles pursues, highly flavored and inventively contrived in the fiction sense. His machinations eventually land him in a Paris court where Dr. Mesmer again appears to strip him of his evil guise.

CAST: Orson Welles, Nancy Guild, Akim Tamiroff, Frank Latimore, Valentina Cortese, Margot Grahame, Stephen Bekassy, Berry Kroeger, Gregory Gay, Raymond Burr.

CREDITS: An Edward Small presentation; Produced and directed by Gregory Ratoff; Screenplay, Charles Bennett; Photography, Ubaldo Arata, Anclise Brizzi.

DIRECTION: Pungent. PHOTOGRAPHY: Fine.

NFB-CBC TV

(Continued from Page 1)

stated in its brief to the Royal Commission. Section V of its brief, called "Television and Films," concluded with this:

"It is submitted therefore, that the resources and potentials of NFB should be considered directly in relation to those of any other agencies which may be charged with responsibility for the development of television programs in Canada."

The nature of the relationship to television which it prefers was not given. But the linking of films with the new medium in its statement, its reference to "any other agencies which may be charged with responsibility for the development of television programs in Canada" and its request that it be patterned on a corporate structure like that of the CBC appear to indicate its approach.

The National Film Board, whether it feels that way or not, is faced with playing a secondary role in a field which belongs naturally in its domain. Certainly it belongs in that field every bit as much as the CBC, yet that organization, because of its powers, can affect the conduct of the NFB as well as the commercial theatre industry in cases where TV is part of it.

It would seem that the National Film Board, to carry out its responsibilities, must have broader powers or at least share jurisdiction in the field in which both mediums are merging. If not it will probably become an apathetic organization, the chief purpose of which will be to complement the CBC and make a few theatrical shorts.

It must be remembered that the National Film Board, although a public organization, is affected by the dispute between motion pictures and radio over television. Radio claims that TV is part of "the rapidly expanding art of broadcasting," while the film industry says that it is just another method of presenting motion pictures.

Judging from its brief, the NFB feels that it can have an important effect on broadcasting economy, although it doesn't say whose economy. It seems plain enough, however, that the NFB and the CBC are in future faced with—or are at least capable of—performing certain identical functions.

Says the National Film Board: "Perhaps the first and obvious advantage of film use in television programming is the economy of motion picture projection in comparison to live talent programs. Films will be to television, as the disc to broadcasting and, even allowing for sizeable rental fees payable for films, films may be

ECHOES and REFLECTIONS

Canada Not Ready For It

(From the Toronto Daily Star)

In a brief to the Massey commission the Dominion Drama Festival seeks federal assistance in the construction of "a highway of municipal theatres over which theatre companies could travel," assistance in the establishment of permanent national theatrical companies, and the offer of scholarships "to stimulate the flow of talent into the theatre."

We doubt if this is one of the projects for which Canada is ready, and on which federal funds should be spent at the present time. Or municipal funds, for that matter. Tax rates being what they are, a city council which undertook to spend money on a municipal theatre, even with federal assistance, would find itself in trouble with the electors.

There are many things which would be splendid if they could be afforded. But some things are so vital that they crowd the others aside. A national-municipal theatre scheme is not in the latter class. Canada and Canada's municipalities have so many more pressing needs on which to spend the people's money.

Movies Still Unseen by Thousands Here

(Canadian Press despatch, date-lined Winnipeg, which appeared in the New York Times)

The airplane and radio have become familiar to inhabitants of Manitoba's lonely northland but many thousands of Indians and a few white persons have yet to see a motion picture.

The Canadian Forestry Association, as part of its educational program of forest fire prevention, recently undertook to send sound movies to northern inhabitants. The images that move and talk are to many of the natives one of the most amazing examples of "black magic" to come out of the white man's cities.

In several communities 1,000 miles north of here, Indian audiences packed churches, schools and halls to witness their first movie. They traveled for many miles by canoe to see the show that was advertised by poster and "moccasin telegraph." Whole families came, from the smallest papooses to tribal patriarchs.

expected to become an important part of the sustaining program."

It then offered as advantages "subject coverage which is possible only through the use of films" and wider audiences through film recording of live television programs. The majority of NFB audiences are not within range of telecasting, yet "they constitute a potential Canadian audience as large as will be reached in the metropolitan television areas, and they may fairly lay equal claim to the right of television service provided from public funds."

The NFB then proposed the establishment of television crews with processing facilities in each region, so that there would be little delay between event and broadcast.

For several years now the NFB has been conducting technical research on television and there is

now a senior producer assigned to a year with the NBC Television Company, New York, in order to bring back to Ottawa the broadest experience possible.

"Thus it is clear that when television is established in Canada it will find ready for use a very substantial program and a technical capacity which could not be developed by another organization except over a considerable period of years," the brief states.

If that is so, then NFB knowledge is greater than that of the CBC. The question of jurisdiction will have to be cleared up before the government agencies can operate effectively in the Canadian TV field.

Marie Wilson Cast

Marie Wilson will star in two Hal Wallis productions for Paramount, *Irma Goes West* and *That's My Boy*.

'FULLBACK PRIZES'

(Continued from Page 2)

NY. All entries must be postmarked on or before midnight December 18th, 1949.

Prizes will be awarded as follows: first prize, \$500; 2nd prize, \$350; 3rd prize, \$250; 4th prize, \$150; next ten prizes, \$100 each; next 20 prizes, \$75 each; next 50 prizes, \$50 each; next 50 prizes, \$25 each. Winners will be notified by telephone or telegram, following completion of the judging. In case of a tie duplicate prizes will be awarded.

Decision of the judges will be final. All summaries submitted in the All-American Premiere Contest become the property of 20th Century-Fox.

Mayer Signs Again

Louis B. Mayer, MGM head of production, has renewed his contract for another five years. He is also 1st vice-president of Loew's, Inc.

Cardinal Lines Up Eight Features

Eight recently completed pictures from Lippert Productions will be released in Canada within the next three months by Cardinal Films Limited. All eight will be in distribution by November.

Grand Canyon and Treasure of Monte Cristo are the first two. Grand Canyon stars Richard Arlen and Mary Beth Hughes and was produced by Carl K. Hitleman and directed by Paul Landreas. It is a comedy of the trials and tribulations of a motion picture company shooting a film on location at Grand Canyon. Treasure of Monte Cristo was produced by Leonard Picker and directed by William Berke. Starring Glen Langan, Adele Jergens and Steve Brodie, the picture was filmed entirely in San Francisco.

The next three includes the Dalton Gang, starring Don Barry, Robert Lowery and Betty Adams and was produced by Ron Ormond and directed by Ford Beebe; Deputy Marshall, produced by William Stephens and directed by William Berke and stars Jon Hall, Frances Langford and Dick Foran; and Red Desert, produced by Ron Ormond and directed by Ford Beebe and starring Don Barry, Tom Neal and Margia Dean.

The final group includes Call of the Forest, starring Robert Lowery, Ken Curtis and Martha Sherrill; Square Dance Jubilee, starring Don Barry, Mary Beth Hughes and featuring Spade Cooley and his band; and Apache Chief, with Alan Curtis, Tom Neal, Russell Hayden and Carol Thurston.



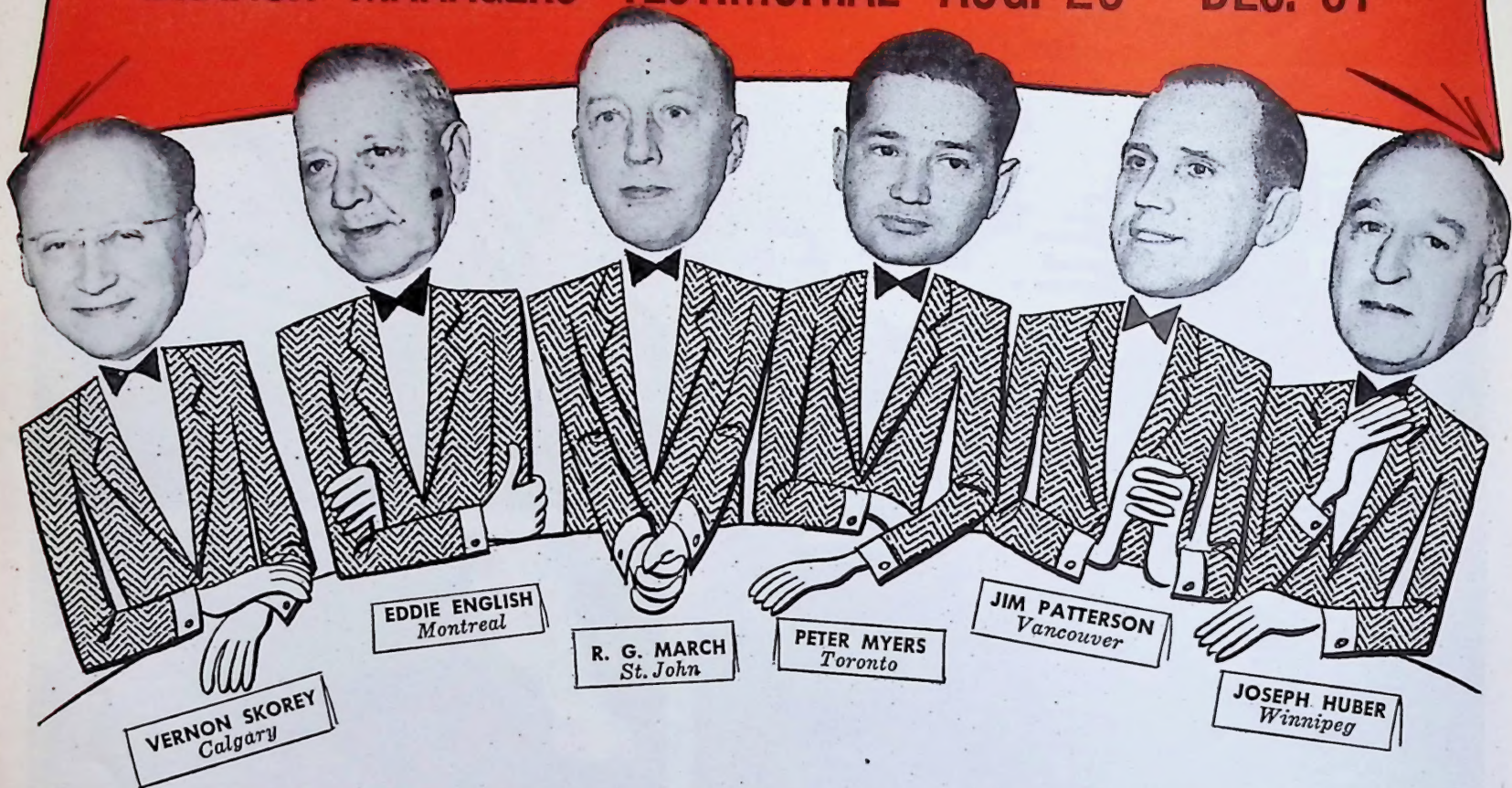
Para's 'Top O' The Morning' New Bing Crosby Hit

STARRING Bing Crosby, Ann Blyth and Barry Fitzgerald and with a strong supporting cast headed by Hume Cronyn, Eileen Crowe and John McIntire, Paramount's 'Top o' the Morning' is doing exceptional business in key runs and seems likely to be chalked up as another boxoffice standout. Story deals with an American insurance investigator in Ireland to look into the theft of the Blarney Stone.



There's No Organization
Like The 20 Organization!

BRANCH MANAGERS' TESTIMONIAL · AUG. 28 — DEC. 31



MEET THE BOSSES

"EACH BRANCH MANAGER WILL CONDUCT
HIS BUSINESS IN HIS OWN TERRITORY AS IF
HE WERE THE OWNER OF THAT BUSINESS."

—Spyros P. Skouras

There's No Business Like 20 Business!

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